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THE COTTON GIN—BY HARRY L. HOFFMAN  
PRESENTED BY THE FRIENDS OF AMERICAN ART

### THE LECTURERS

THE annual course of lectures on painting, primarily for students, will begin on March 5 and will be carried on, Friday afternoons, until May 21. The course is to be delivered by James E. McBurney, of Chicago, teacher, painter, and illustrator. Under the general caption "Painters and paintings since the year 1800" he will give the history of modern painting in twelve lectures. In addition to academic training for teaching, at the Northern Illinois and the Western Normal College, and academic art training at Pratt Institute, Mr. McBurney has had study with Howard Pyle, Charles H. Davis, John

Twachtman, and in Paris. His art teaching has carried him from Illinois to Pennsylvania, thence to California, and finally to Beaune, where he taught in the College of Fine and Applied Arts of the A. E. F. University. For eight years he has done illustration for eastern book and magazine publishers, and he has also found time to paint—with the result that he has paintings in several collections in California, in other parts of the west, in Pittsburgh and Chicago. He was awarded a silver medal at the San Diego exposition for his murals of the Mission and the Spanish period in early California.



GUILLAUME DE BRISACIER, "THE GRAY-HAIRED MAN"—BY ANTOINE MASSON  
PURCHASED FROM THE E. H. STICKNEY FUND

On March 9 Dr. R. Meyer Riefstahl, of New York, distinguished expert on textiles, will lecture on "Textile art in the Far East during the Middle Ages." Dr. Riefstahl is a Ph. D. of the University of Strasbourg, Alsace, and has specialized in the study of woven fabrics, rugs, and tapestries and in the art of the Nearer East. He lectured at the Sorbonne, 1903-1911, and was secretary-general of the Munich Mohammedan exhibition, 1910. His studies have been published in leading art magazines—French, English, German, and American. He has lectured widely in the museums and universities of this country and is now engaged in giving a "History of textiles" course in New York; he organized an important historical textile exhibition for the First National Silk

Convention, in New Jersey, 1915; and he is now assembling material for an illustrated publication on textiles of particular use to the modern American movement in textile designing, giving examples of the popular native weaves of peoples of the Orient, Africa, Asia Minor, and continental Europe, all showing strong and expressive conventional design and color. In his lecture here he will discuss and illustrate Chinese weaves of the Tang and Sung periods, textiles preserved in the treasure-house at Nara, Japan, and recent excavations in Chinese Turkestan.

The lecturer on March 16 will be Gerrit A. Beneker, a young artist who has been doing a unique work in propaganda as official artist of the Hydraulic Pressed Steel Company at Cleveland, where, by appealing to them in the universal language of pictures, he has been striving to make the sons of industry realize the importance of their work and the happiness there should be for them in the doing of it. His painting "Men are square" won the first prize in a recent exhibition at the art museum in Cleveland. Mr. Beneker has also worked as expert aid in the Navy Department at the capital, and he is now a member of the personnel board of the pressed steel company. In his posters, he says, he has tried to reach the soul of labor, to rouse it to a sense of its moral responsibility in the nation's work.

Dr. William A. Murrill, Supervisor of Public Instruction at the New York Botanical Garden, comes on March 23 to talk on "The use of plants in design," a subject which was well illustrated by a joint exhibition—of plants from the

Botanical Garden and designs from the Metropolitan Museum's collection—staged by Dr. Murrill and Richard T. Bach in the Metropolitan Museum last spring. Grouped about the few typical plants which have been used throughout the ages by designers were examples of design in various materials and of various periods; and in addition there was a group of plants admirably adapted to design but hitherto little used as decorative motives. Dr. Murrill is an American botanist who has made extensive botanical explorations in Europe, tropical America, and on the Pacific coast, has taught and lectured in various institutions, and has contributed much to scientific literature. He is editor of *Mycologia* and associate editor of *North American Flora*.

The Scammon Lectures will be delivered in April by Joseph Pennell. More detailed notice, including the list of titles, will be given next month.



JAN SYLVIUS—ETCHING BY REMBRANDT  
CLARENCE BUCKINGHAM COLLECTION  
OF REMBRANDT ETCHINGS LENT BY THE  
MISSES BUCKINGHAM

## NOTES

**THE ANNUAL MEETINGS—**The annual meetings of the Governing Members and the Trustees of the Art Institute were held on January 13 and 15 respectively. At the first meeting the yearly report of the Trustees to the Governing Members was read, and the election of trustees took place. Those whose terms had expired were re-elected for a period of seven years, and two new trustees, Potter Palmer and A. A. Sprague, were elected to fill the two vacancies on the board.

**ATTENDANCE FOR THE YEAR—**The attendance at the museum during 1919

shows a large increase in paid and membership admissions. The total attendance was 1,040,000. The largest number of paid admissions to the building ever registered in one day—735—was made on December 30.

**BEQUESTS—**The largest bequest ever received by the Institute came through the will of the late George B. Harris. It has reached the unprecedented sum of over \$1,100,000 and will be further increased upon the final settlement of the estate. A permanent fund, in memory of Mr. and Mrs. Harris, is established—the income of which is to be used for